

# Songs for the Little Folks

A Collection of well known songs suitable for children to  
sing at School entertainments etc.



A. COX & CO.

Music Publishers

TORONTO CAN.

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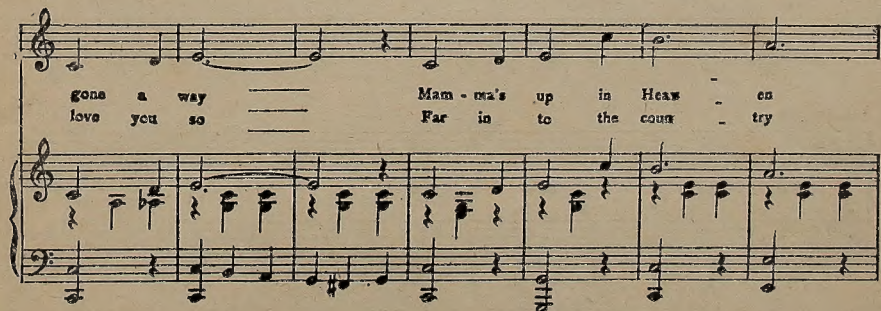
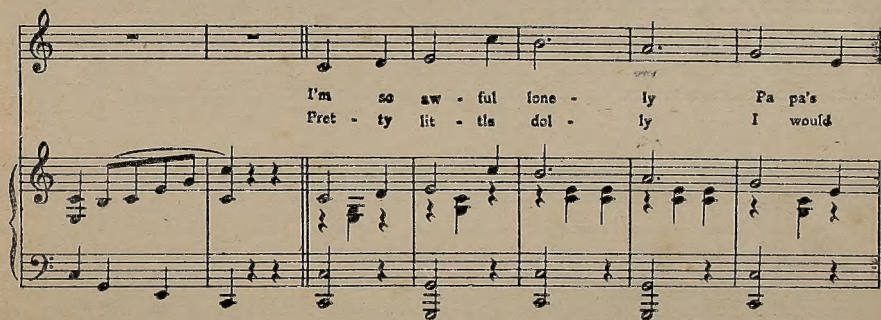
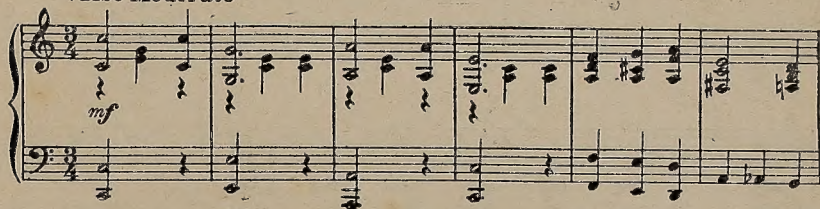


# I Want a Nice Big Dolly

Words by  
ROBT. TODD

Music by  
C. R. HARRISON

Valse Moderato



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where the Ang - els stay — If I'd a nice big dol-  
for a walk we'd go — I know you'd be so hap-

-ly To hug and kiss and chide — I would  
-ry To go a long with me — Then I'd

dress her oh so nicely Rock her when she cried  
not to lone - some dear sa - y more you see

*ret.* *a tempo*

**Chorus**

Dol - -ly dear dol - ly dear I want a pret - - ty

I Want a Nice Big Dolly ♫







# I Don't Want to Play in Your Yard.

Words by PHILIP WINGATE.

Music by H. W. PETRIE.

*Tempo di Mazurka.*

*f* *ff* *mf* *Soo.*

1. Once there lived side by side, two lit - tle maids, Used to dress just a - like,  
2. Next day two lit - tle maids each oth - er miss, Quar - rels are soon made up,

hair down in braids,..... Blue ging - 'am pin - a - fores, stock - ings of red,  
sealed with a kles,..... Then hand in hand a - gain, hap - py they red go,

Lit - tle sun bon - nets tied on each pret - ty head. When school was o - ver  
Friends all thro' life to be, they love each oth - er so. Soon school days pass a - way,



*Ritorn.**A tempo.*

se - crets they'd tell,  
sor - rows and bliss

Whis - per - ing arm in arm,  
But love re - mem - bers yet,

down by the well,.....  
quar - rels and lies,.....

One day a  
In sweet dreams

quar - rel came,  
of child-hood,

hot tears were shed:—  
we hear the cry:

"You can't play in our yard,"  
"You can't play in our yard,"

But the oth - er said:  
And the old re - ply:

I don't want to play in your yard,

I don't like you a - ny more,

You'll be sor - ry when you see me

Slid - ing down our cel - lar door,

You can't hol - ler down our rain-barrel,

You can't climb our ap - ple

tree,.....

I don't want to play in your yard

If you won't be good to me.....



# IF I ONLY HAD A HOME SWEET HOME.

Words by J. JOHNS.

Music by A. L. McDERMOTT.

Moderato.

The piano introduction is in C major, 4/4 time, marked Moderato. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte). The piece concludes with a *rit.* (ritardando) marking.

The first system of the song includes a vocal line and piano accompaniment. The vocal line begins with the lyrics: 'Twas a par-ty for the lit-tle ones, And ere they all-could go, They The lit-tle ones now home-ward bound, So hap-py and so free; The. The piano accompaniment is marked *p a tempo* (piano, at tempo).

The second system of the song continues the vocal line and piano accompaniment. The vocal line lyrics are: sang the song of "Home, Sweet Home"; The one we all love so. With rag-ged child still wan-ders 'round, No home, sweet home has he; No. The piano accompaniment continues with a steady eighth-note bass line.



out, a rag-ged child looked on, His heart so lone and sad, He  
co - zy lit - tle bed for him, The cold, cold ground in - stead, And

nev - er had a home, sweet home, 'Mid sobs and tears he said:  
as he lays him down to sleep So mourn-ful - ly he said:

CHORUS - Tempo di Valse.

If I on - ly had a home, sweet home, Some one to

care for me, ————— Like all the oth - er boys and



girls, How hap - py I would be; A kind

pa - pa and a ma - ma dear To call me all their

own, This world would be all sun - shine if I

had a home, sweet home. If I home.

If I only had etc.-3



# Is This the Train for Heaven?

Words and Music by C. R. HARRISON

The musical score is written for voice and piano. It begins with a piano introduction in G major, 4/4 time, marked *mf* and *cresc.* The introduction features a series of chords and a rising melodic line in the right hand, while the left hand plays a steady eighth-note accompaniment. The vocal melody enters on the first line of the lyrics, marked with a section symbol (§). The piano accompaniment continues with chords and a rising melodic line in the right hand, while the left hand plays a steady eighth-note accompaniment. The lyrics are as follows:

1. At a Rail-way sta - - - tion in a Ci - ty Grand  
2. The Fireman stood wait - ing for the En - - gin - - eer

An Or - - phan wan - - dered with = her, hat = in hand.  
His heart was sad for one he'd lost so dear

Entered according to Act of Parliament of Canada in the year 1905 by A. C. & Co., at the Department of Agriculture, Ottawa.

She looked sad and wea - ry eyes were wet with tears  
to Bill his part ner I 'll take her with me

As she trem - bled with the cold she asked the En - gin - eer.  
Then he took the lit - tle child and placed her on his knee.

**CHORUS:**

Is this the train for Heav - en do you know Is

Is this the Train for Heaven? 2



this the train for Heav - en if so I want to go The

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staff.

An - gels took my Mam - ma with them the oth - er day I

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note bass line.

want to go and bring her back if I can find the way.

This system contains the third and fourth staves of music. The vocal line concludes with a fermata. The piano accompaniment includes a *rit.* (ritardando) marking.

D. S.

This system contains the fifth and sixth staves of music. The vocal line is mostly rests. The piano accompaniment features a *f* (forte) dynamic marking and a *D. S.* (Da Capo) marking.

I'LL TAKE CARE OF YOU,  
GRANDMA.

Words by  
ADAM CRAIG.

Music by  
**JOHN QUINN.**

**Modérato**

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in 3/4 time. The key signature has one flat (B-flat). The piece begins with a treble clef and a key signature of one flat. The first staff contains a melody with eighth and sixteenth notes, and a few chords. The second staff contains a bass line with chords and single notes. There are dynamic markings like *f* and *Can*. Pedal markings are present at the bottom of the bass staff, indicated by the word "Ped" and asterisks. The piece ends with a final chord in the treble staff.

"Grand-ma tell me of my mam-ma," Said a lad with eyes of blue,  
 When I'm big I'll be a rich man Build a man-sion grand and new,  
 Grand-ma, when you're tired and wea-ry. I will help you all I can,

"Did she kiss me, call me 'Dar - ling', Did she grand-ma, just like  
 You shall ride in a fine car - riage, And have serv-ants wait on  
 All wee boys are good for some - thing, Grand-ma, soon I'll be a



*cres. accel.*

you?  
you.  
man?

Mam - ma died, when you were born dear,  
You are grand - ma's blue eyed ba - by,  
All my friends have gone be - fore me,

*cres. accel.*

*f agitato. cres. ff a tempo.*

Pa - pa he was drown'd at sea,  
Oh, the hap - py times we've had,  
You're my bon - nie blue eyed boy.

You were just a wee, wee  
But I'm grow - ing old and  
Kiss me, dar - ling, up in

*f agitato. cres. ff a tempo.*

*dim. e rit. p pp*

ba by, When she left you, dear to me?  
fee - ble Soon I'll leave you, lit - tle lad?  
heav - en, Mam - ma hears her lit - tle boy?

*dim. e rit. p pp*

I'll take care of you, Grandma.

# REFRAIN.

Valse lento.

I'll take care of you grand - ma, You're my sweet-heart true,.....

I'll be good to you grand - ma, Do all I can for you..... We'll go

walk-ing to - geth - er, Rest neath the old oak tree..... I'll take care of you

grand - ma, You're all the world to me;..... me.....

1. & 2. D.C. 3.

dim e rit. D.C. pp

I'll take care of you, Grandma. 3

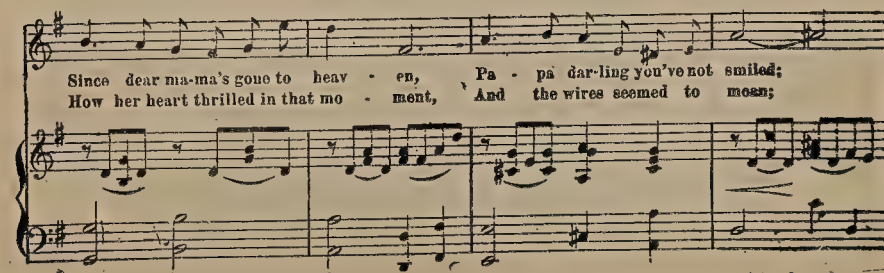
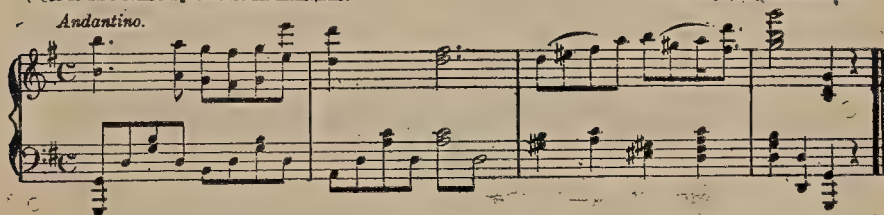


# "Hello Central, Give Me Heaven." BY THE AUTHOR OF THE WORLD-FAVORITE SONG "AFTER THE BALL"

Words and Music by CHAS. K. HARRIS.

Arr. by JOS. CLAUDE.

*Andantino.*



will speak to her and tell her, That we want her to come home;  
 will an-swer just to please her,— Yes, dear heart, I'll soon come home;

(Just you list-en and I'll call her Through the tel-o- - phone;  
 Kiss me, ma-ma, kiss your dar-ling, Through the tel-o- - phone;

# CHORUS.

Hel-lo Cen-tral, give me hear-en, For my ma-ma's there;



You can find her with the an - gels on the gold - en stair:

The first system of a musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#), indicating G major. The vocal line begins with a half note G, followed by a quarter note A, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

She'll be glad it's me who's speak-ing, call her, won't you please;

The second system of the musical score. The vocal line continues with a half note B, followed by a quarter note C, and then a series of eighth notes. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing eighth notes and the left hand playing block chords.

For I want to sure - ly tell her, We're so lone - ly here.

D. C.

The third and final system of the musical score. The vocal line concludes with a half note D, followed by a quarter note E, and then a series of eighth notes. The piano accompaniment ends with a final chord. The marking "D. C." (Da Capo) is written at the end of the system.

# "JUST NEXT DOOR."

Words and Music by CHAS. K. HARRIS.

Arranged by JOS. CLAUDE.

♩

1 Close be - side a grand old mansion, Stands a cot - tage by the lane,  
2. Lit - tle birds are sweet - ly sing - ing, 'Round the cot - tage home next day,

On the porch a child is sit - ting, On her face a look of pain;  
And the chil - dren, they are laugh - ing. On their way to school so gay;

Just next door there is a party Of rich chil - dren, dressed so fine;  
But one lit - tle heart is weary, Ly - ing in a room so drear,

They are play - ing games and sing - ing, Joy - ous - ly they pass the time!  
Stretch - ing up her arms to heav - en, Cry - ing out for pa - pa dear!



No one thinks of one poor ba-by, Look-ing on so wist-ful-ly,  
There's a knock, the door is o-pened, Chil-dren gath-er in the room,

Hop-ing they will come, and ask her, If she won't come out and play;  
Here's some flow-ers we have brought you, Just in-hale their sweet per-fume;

But the girls they will not have her, Just be-cause they say she's poor,  
But her sad face does not brighten, Just too late, they came to play,

And our ma-mas will not let us Play with chil-dren just next door.  
Ba-by has gone with the an-gels, Up in hea-ven there to stay.

# CHORUS.

Just next door, 'tis dark and lone-ly, Just next door, they stay a-way;  
Just next door, 'tis dark and drea-ry, Since the an-gels came one day;

Just next door a ba-by's cry-ing, For some one to come and play.  
Took the lit-tle ba-be to heav-en, Where for-ev-er she will play.

Just next door 'tis cold and cheer-less, There's no car-pet on the floor,  
Just next door the chil-dren gath-er, Peep in to the room once more,

And a lit-tle heart is break-ing, In the cot-tage, just next door.  
Where they see a moth-er cry-ing, In the cot-tage, just next door.



# LET ME KISS YOUR TEARS AWAY.

G. J. COUCHOIS.

VOICE.

*a tempo*

*Mazurka.*

1. Once there was a youth - ful  
2. Nev - er mind - my ill - ne

*f dim. e rit.*

*p*

*Tempo di Mazurka.*

lov - er; And his dar - ling was as sweet As the blue and fra - grant  
sweetheart "Though your bright bal - loon has flown Up a - mong the clouds a -

flow - ers That were bloom - ing at her feet, Where he knelt, in true, de -  
sail - ing, You may have this for your own, So he coax - es and ca -

*rit.*

*a tempo*

vo-tion, Say-ing "Sweet-heart, you take mine." Ah, it was a charm-ing  
 res-s-es, Till at last a smile ap-pears, Light with-in her eyes comes

fab-leau- She was six, he hard-ly nine- Her bal-loon had gone a-  
 sparkling, Mak-ing rain-bows in her tears: Then the dim-pled lit-tle

drift-ing In the sun-lit sum-mer day; As her tear-ful eyes still  
 dar-ling Bright-ened like an A-gril day, When the sun shines af-ter



**Refrain.**

*a tempo*

traced it, show-ers;      *rit.* It was sweet to hear him say:      "Lit - tle  
For she'd heard her lov-er say:

*p a tempo*

sweet - heart,      Don't be sor - ry, nev - er mind -      Lit - tle

sweet - heart,      I'll be al-ways good and kind;      Don't cry dar - ling,

List-en now to what I say,      *rit.* Don't cry dar-ling,      *a tempo* Let me kiss your tears a-way.

# LITTLE GOLDEN CURLS.

Words by  
ROBERT WESTFALL.


Music by  
JOHN T. WOLCOTT.

*Moderato.*

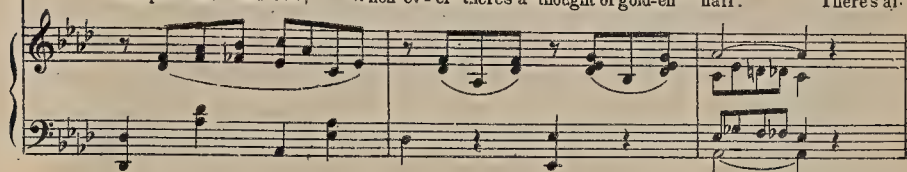

On a bright Sep-tem-ber morn-ing as the train with chil-dren went From the  
It was chil-dren's day that morn-ing just from school they all had come, And their  
There's a home that is in si-lence now, and two hearts left be- left; No

cit-y for a breeze of coun-try air      There was 'mongst the mer-ry par-ty a  
lit-tle spark-ling eyes the fut-ure told;      But be-tween their des-ti-na-tion and the  
oth-er can re-fill the va-cant chair,      No more her prat-ling talk is heard bu,

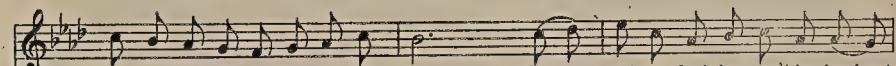




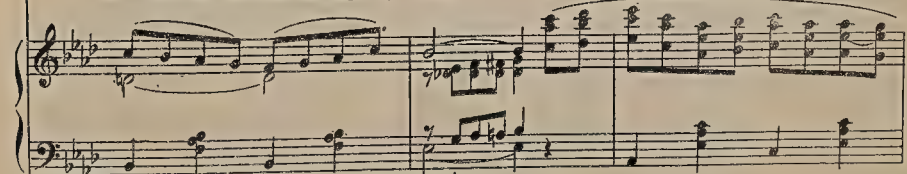

hus-band wife and child, A lit-tle prat-ling tot with gold-en hair This  
train of prec-ious freight Dis-as-ter lay con-cealed as on they rolled Pres-ent.  
whis-pers soft and low, When ev-er there's a thought of gold-en hair. There's al-

fami-ly seemed on pleas-ure bent their hearts with joy were fill'd, The  
ly there was a crash and then a thous-and voi-ces rang, The  
so a coz-y cham-ber with - in this si-lent home, A

fath-er held the child up-on his knee, The moth-er fond-ly press'd her hand and  
death knell of the souls who pass'd a-way, There were man-y killed and wound-ed just  
lit-tle cot where-in she night-ly slept, A dim light en-ters in the room and

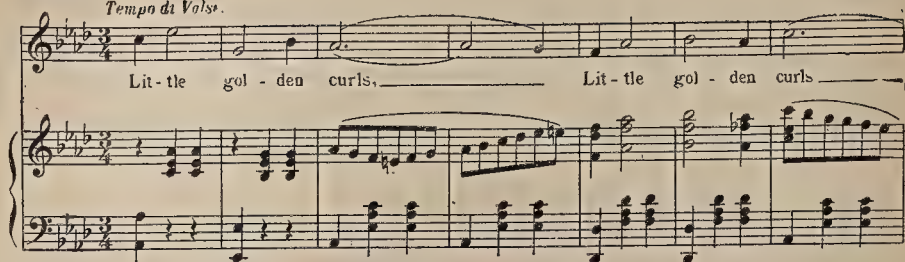
kiss'd it o'er and o'er. And 'round its lit-tle shoul-ders you could see.  
who they could not tell. But strewn a-mong the deb-ris there did lay.  
shows a like-ness fair, And near it in fond mem-ry there is kept.



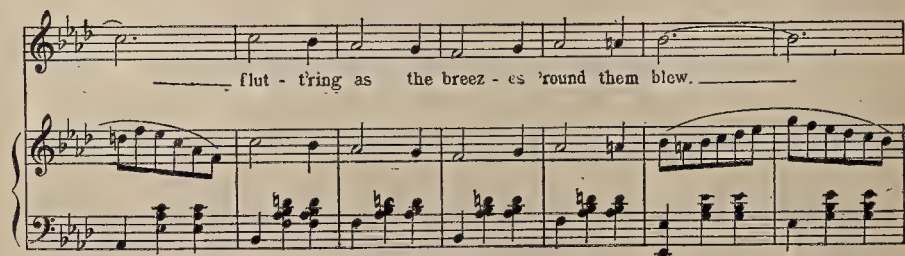
# Chorus.

*Tempo di Valse.*

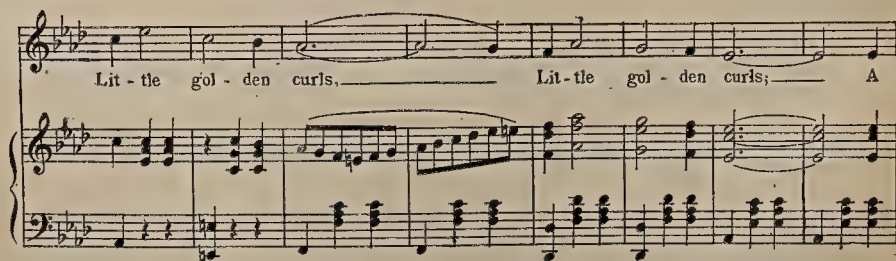
Lit - tle gol - den curls, \_\_\_\_\_ Lit - tle gol - den curls \_\_\_\_\_



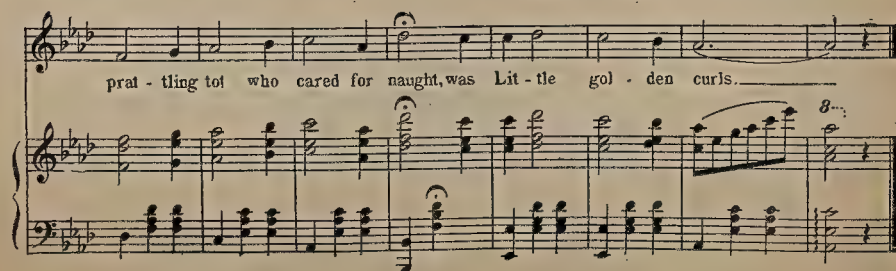
\_\_\_\_\_ flut - ting as the breez - es 'round them blew. \_\_\_\_\_



Lit - tle gol - den curls, \_\_\_\_\_ Lit - tle gol - den curls; \_\_\_\_\_ A



prat - tling to who cared for naught, was Lit - tle gol - den curls. \_\_\_\_\_





# Wilson's Lullaby

Words by  
CHAS NOEL DOUGLAS.

Music by  
AL. H. WILSON.

*Modio*

*p*

Hush lit - tle ba - by is sail - ing — Off in - to slum - ber - land  
See lit - tle ba - by is smil - ing — Wav - ing a sweet dimpled

*p*

far, — And her dream - ship it flies, thro' the  
hand, — In her dreams she's a - way, romp - ing

great arching skies, Till it reach - es the ba - by land star. —  
in mer - ry play, With the fair - ies in far by - o - land, —

The musical score is written for piano and voice. It begins with a piano introduction marked 'Modio' and 'p' (piano). The melody is in G major, 3/4 time. The lyrics are written below the vocal line. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The piano accompaniment features a simple, lulling melody in the right hand and a more active bass line in the left hand. The lyrics are: 'Hush lit - tle ba - by is sail - ing — Off in - to slum - ber - land See lit - tle ba - by is smil - ing — Wav - ing a sweet dimpled', 'far, — And her dream - ship it flies, thro' the hand, — In her dreams she's a - way, romp - ing', and 'great arching skies, Till it reach - es the ba - by land star. — in mer - ry play, With the fair - ies in far by - o - land, —'.

There now in bliss she is roaming, — O'er mountains of candy and  
Then when for lov'd ones she's yearning, — And fan-cy no long-er will

cream, — In sweet dream-y flight thro' the  
roam, — Her ship takes its flight and soon

sheen of the night a - stride of a sil-vry moon beam, —  
lands her all right In lov - ing arms safe-ly at home, —

CHORUS.

Tempo di Valse.

Go to sleep dear, An-gels will guard you, —

*pp*



Hover - ing oer your down - y pil - low the whole night

through, ——— Drift in dreams dear, 'mid

realms of ro - sy hue, ——— And rest in

slum - ber - lands nest ba - by eyes of blue. ———

# "MAMMA'S BOY."

Words by Harry Sinclair.

Music by J. Fred Hoff.

**Marziale.**

VOICE.

PIANO.

*f marcato*

1. A wee lit-tle lad comes home so sad, Tears fill his eyes of blue; To  
2. The years pass a-way, Mam-ma one day Dreams of a lit-tle lad; By,

moth-er he sighs, as she dries his eyes: "I want to play sol-dier, too. They  
fond fan-cy led, she strokes his fair head, Says: "Dearie, do not be sad!" She



Don't let me play, 'cause I'm in the way, I'm Mamma's Boy, they said; But  
wakes but to sigh, a letter close by, News of her pride and joy; "Your

Mam-ma just smil'd, in her arms took the child, And said, fondly strok-ing his head:  
Jack fell to-day, a he-ro all say, We grieve, for we lov'd Mamma's Boy."

*mf* *poco rit.*

**CHORUS.**

Don't you mind what they call you, dar-ling, And

*a tempo* *p-ff*

don't let your heart grow sad; Some day you may be a

sol-dier, A he-ro like your dear old Dad. Ther per-

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and A4. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat major), and the time signature is 4/4.

haps in some fa-mous bat-tle I will read of your name with

The second system of the musical score. The vocal line continues with eighth notes G4, A4, Bb4, and A4, followed by a half note G4. The piano accompaniment maintains the same rhythmic pattern. The lyrics "haps in some fa-mous bat-tle" are aligned under the vocal line.

joy; And those that sneer will be the first to cheer, They'll be

The third system of the musical score. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and A4. The piano accompaniment includes a piano forte (*f*) dynamic marking. The lyrics "joy; And those that sneer will be the first to cheer, They'll be" are present.

proud of Mam-ma's Boy." "Don't you Boy."

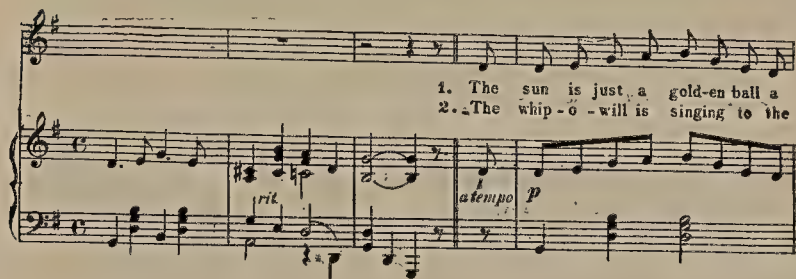
The fourth system of the musical score, which includes first and second endings. The vocal line for the first ending is a half note G4, followed by a quarter rest, then eighth notes A4, Bb4, and A4. The piano accompaniment features a piano forte (*f*) dynamic marking. The lyrics "proud of Mam-ma's Boy." and "Don't you Boy." are included. The system concludes with a double bar line and repeat signs for the first and second endings.



# MY LITTLE BIT OF HONEY.

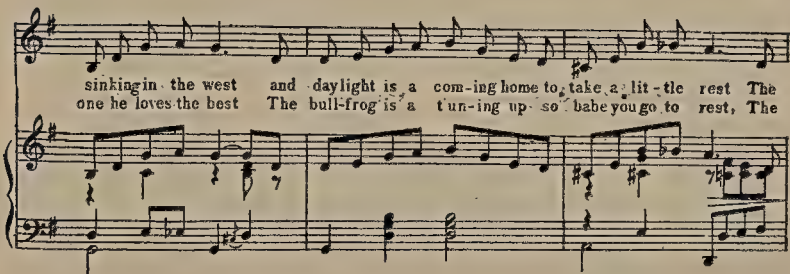
Words by  
HARRISON H. ARMSTRONG.

Music by  
ALB. E. FITE

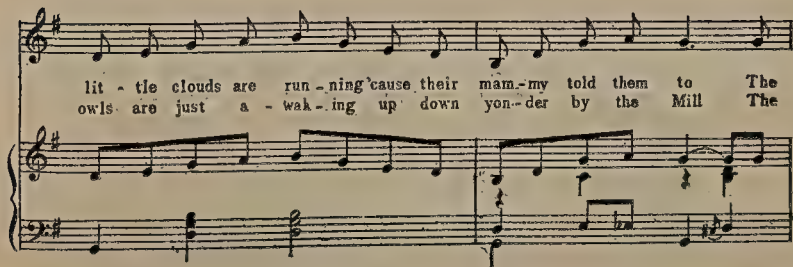


1. The sun is just a gold-en ball a  
2. The whip-o-will is singing to the

*rit.* *a tempo* *p*



sinking in the west and daylight is a com-ing home to, take a lit-tle rest The  
one he loves the best The bull-frog is a tun-ing up so babe you go to rest, The



lit-tle clouds are run-ning 'cause their mam-my told them to The  
owls are just a-wak-ing up down yon-der by the Mill The

sky is feeling happy while the stars they peep at you The wind is making music in the  
 Sand man's coming round to see if you are keeping still Old sly fox is a watching for the

tree tops on the hill Old "Jack Frost" is a coming round to give us all a chill But  
 "chick that stays out late The bats they are a darting round so ba-by mustn't wait The

Mam - my's lit - tle ba - by is a hid - ing far a - way And  
 blades of grass are drink - ing deep up - on the evening dew So

*rit.*  
 mam - my's going to sing to her un - til the close of day.  
 ba - by should be sleep - ing while your Mam - my sings to you.  
*rit.*

CHORUS.  
*Slow.*

Go to sleep my lit-tle bit of hon-ey Mind your Mammy dear.

night aint long to - mor-row will be sun-ny So you need-nt fear

close your eyes un - til the day is dawning Dont be peep-ing through —

Mammys going to rock yer sox sleep un-til the morn'ing Is a watching you —

*colla voce.*



# MY DOLL IS BIGGER'N YOUR DOLL.

Arr. by JOS. CLAUDER.

Words and Music by CHAS. FLOYD Mc CLURE.

**VOICE.** *Allegretto.* *Simply*

1. In a doll house  
2. In an old chest

**PIANO.**

in a gar-den, Sat two lit-tle girls at play, One "kept house" in wife-ly fash-ion,  
in an at-tic, Bro-ken toys are laid a-way, There a-mong them worn and fad-ed,

One was "com-pny come to stay," In their arms each held a treas-ure, Held the doll she  
Lies the doll she held that day, Ba-by hands that once en-ressed her, Ne'er will clasp their

loved the best, And one blue eyed dar-ling boast-ed, As she lulled her doll to rest:  
doll a'-gain, Si-lent those sweet lips that kissed her, On-ly lives that old re-frain:

# Chorus.

*Tempo di Valse.*

My doll is big-ger'n your doll, My doll cries, —

*p*

When she want's to go to sleep, She can close her eyes, —

If you love me you must love my doll too; She is the sweetest of all —

Guess you are glad to have me play with you, 'Cause my doll's bigger'n your doll! —

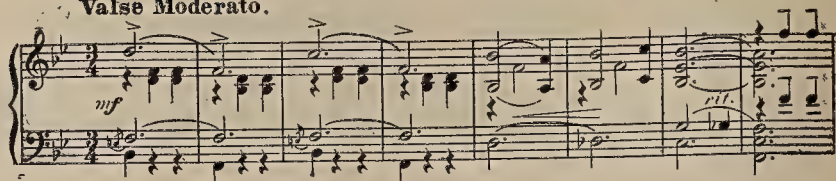
*D. C.*

# School Days.

When We Were A Couple Of Kids.

By COBB & EDWARDS.

*Valse Moderato.*



Noth-ing to do, Nel - lie Dar - - ling Noth-ing to  
Mem-ber the hill, Nel - lie Dar - - ling And the oak tree that

The first vocal line is written on a single staff with a treble clef. It contains the lyrics for the first two lines of the song. The melody is simple and melodic, with a key signature of one flat. The piano accompaniment is shown on a grand staff below the vocal line.

do you say, Let's take a trip on mem-or-ys.  
grew on it's brow? They've build for-ty stor-ies up-on that old

The second vocal line continues the melody from the first line. It includes the lyrics for the third and fourth lines of the song. The piano accompaniment continues with chords and single notes.

ship, Back to the by-gone days  
hill And the oak's an old chest-nut, now

The third vocal line concludes the piece. It includes the lyrics for the fifth and sixth lines of the song. The piano accompaniment ends with a final chord.



Sail to the old vil - lage school house, An chor out  
 Mem - ber the mead - ows so green dear, So fra - grant with

side the school door, Look in and see, there's  
 clov - er and maize. In - to new ci - ty lots and pre -

you and there's me, A coup - le of kids once more. \_\_\_\_\_  
 ferred bus - ness plots, They've cut them up since those days. \_\_\_\_\_

### Chorus.

School - days, school days, dear old gold en rule - days

*allegro*

Read - in' and rit - in' and 'rith - me - tic, Taught to the tune of 'a hick ry

stick. You were my queen in cal i co, I was your

bash ful bare foot beau, And you wrote on my slate, I love you

Joe, When we were a coup - le of kids. kids.

# THIS LETTER IS FOR MY PAPA.

*Waltz time.*

*mf*

1. This let-ter is for my  
 2. I've told him how much I  
 3. My pa-pa will read this

pa-pa,..... I write to him 'most ev-ry day,..... Be-cause, don't you  
 love him,..... I've asked him to please hur-ry home,..... And when he reads  
 let-ter,..... And then from his pock-et he'll draw,..... A small pho-to-

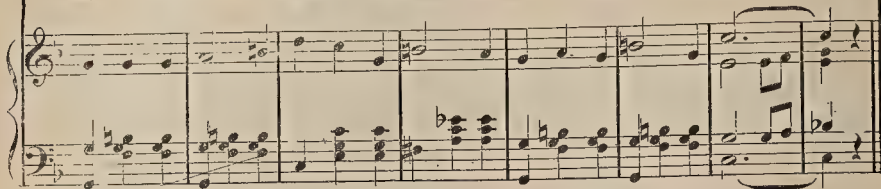
know, It troub-les me so When pa-pa is far a-way,..... I  
 that, He'll put on his hat, I know he will want to come,..... But  
 graph; He'll kiss it and laugh A jol-ly big 'Ha! ha! ha!..... And

know e-ven now he's think-ing,..... A-bout me, for if he were here,..... At  
 mam-ma says he's so bus-y,..... It keeps him al-ways in a whirl,..... I  
 then if there's some one look-ing,..... His face will get red as a beet,..... He'll





rest on his knee. So snug I would be. For I am his own sweet dear.....  
wonder some-times If dol-lars and dimes Are more than a ba by girl.....  
say to the crowd. As though he was proud, "My ba-by, now ain't she sweet?"...



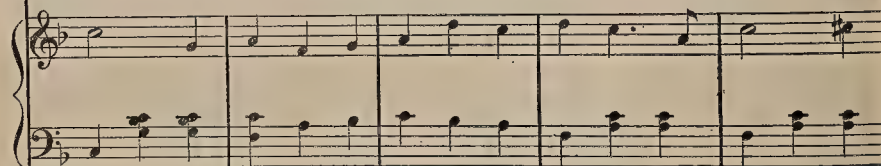
### REFRAIN.



This let-ter is for my pa-pa..... It's on-ly for



him and me;..... so with a kiss, I'll



seal it like this.— I don't want the whole world to see.....



# "Will I Find My Mamma

55

1. "Tell me pa - pa," tell me tru - ly, shall I see my mam - ma dear;  
 2. It was in the midst of win - ter, when her moth - er stole a - way;  
 3. Sud - den ly the door is open - ed, and a wom - an cries, "my child;"

Will she meet me up in Heaven, will she come when I ap - pear?"  
 From her hus - band, home and ba - by; by an - oth - er led a - stray;  
 But the fath - er steps be - tween them, and she pleads with voice so mild:

Soft - ly poke a dy - ing an - gel, to her fath - er turn - ing grey;  
 When the sun dawned one bright morning, it shone on a brok - en home;  
 "Let me on ly kiss her sweet lips, let me hear her say mam - ma."

*poco rallent.*

But he bowed his head in si - lence, With a sob he turned a - way.  
 And a ba - by cry - ing pa - pa, Where, oh where has mam - ma gone?  
 Then he sad - ly turns and shows her, 'Tis too late, her babe is dead.

*rit.*

Will I find my mam-ma there, With her sweet face and gol - den hair;

*mp*

And will she kiss me once a - gain, soothe all my sor - rows and my pain?

Some day pa-pa you'll come too; for I love you in - deed I do:

*mp*

Tell me, oh tell me ere I go, will I find mam - ma there?"

*ff* D.S.

« Will I Find My Mamma There? »

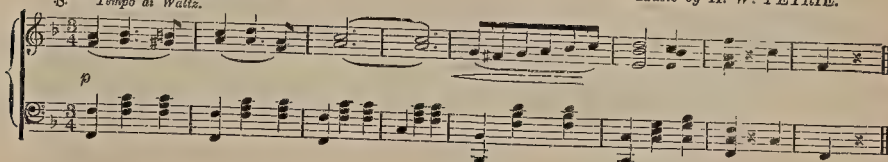


# WON'T YOU COME OUT AND PLAY.

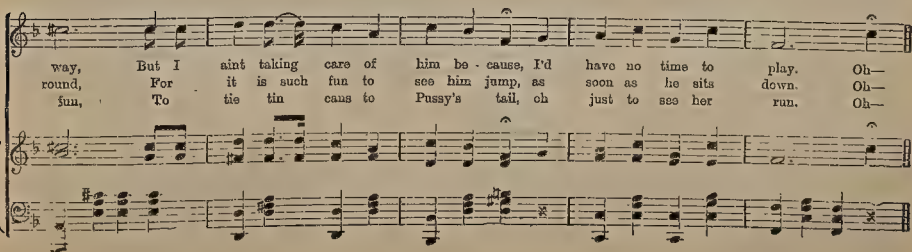
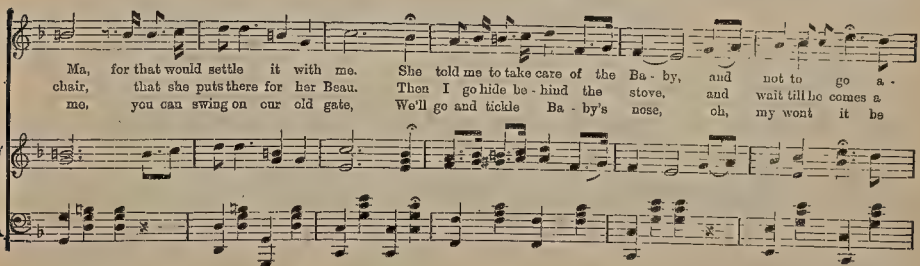
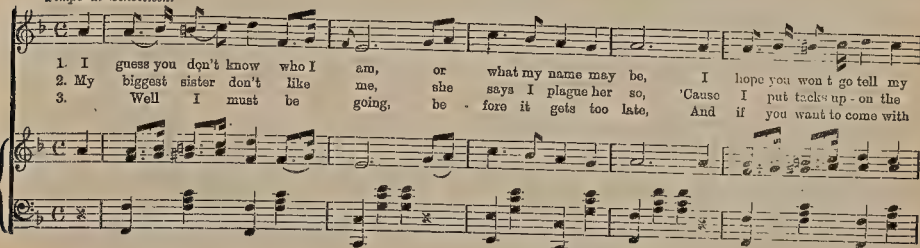
Words by **JOHNNIE PRINDLE.**

Music by **H. W. PETRIE.**

*3/4 Tempo di Waltz.*

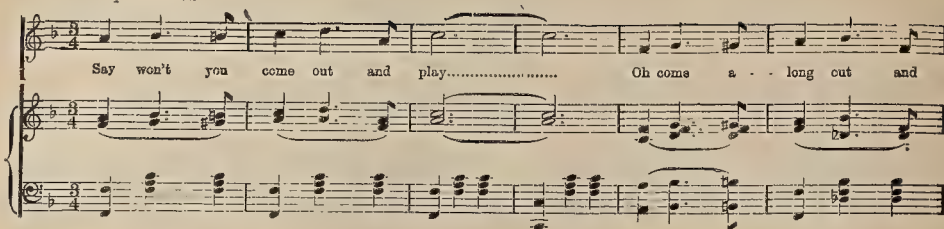


*Tempo di Schottisch.*

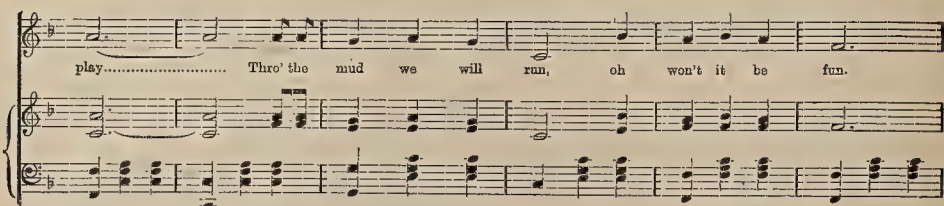


*Tempo di Walze.*

Say won't you come out and play..... Oh come a - - long out and



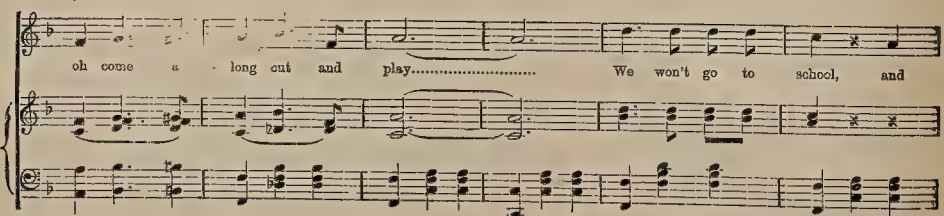
play..... Thro' the mud we will run, oh won't it be fun.



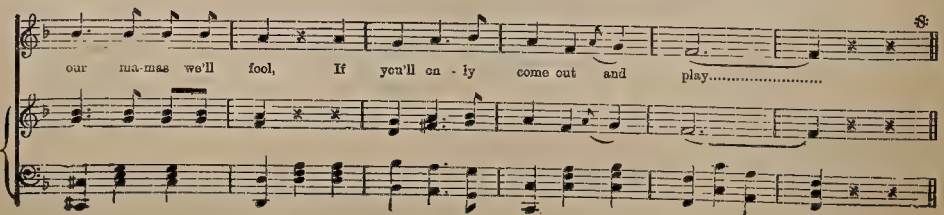
Won't you come out and play..... Say won't you come out and play.....



oh come a - long out and play..... We won't go to school, and



our ma-mas we'll fool, If you'll on - ly come out and play.....



# "YOU CAN'T PLAY IN OUR YARD ANY MORE."

## SONG

Words by Philip Wingate

With Refrain

Music by H. W. Petric

*Andante*

One day when I was walk - ing by the old fa - mil - iar place, Where we  
There were clouds on child - ish fa - ces, there were tears in child - ish eyes, There were  
spent our child - hood days so long a - go,..... I saw the chil - dren laugh - ing at their  
bro - ken hearts of com - rades in the play,..... Till some gen - tle sweet peace - mak - er with a  
sports and games so free, Just the same old fool - ish games we used to know,..... Some at  
lov - ing kiss or two, Came and drove the ba - by troubles all a way, ..... In this

**CAN.**



keep-ing store were playing, counting ev - 'ry pin a cent,      Some were bak-ing lit - tle pies of  
 life we are but children with our jeal-ous-ies and strife,      With our an - gry tears and lips that

*tr*

mud, ..... And their child-ish voi-ces call-ing in their quar - rels as of old, Sent a  
 pout, ..... And we gath-er up our dish-es and our lit - tle dol-lics clothes, And go

tin - gle of re - mem - brance thro' my blood, .....  
 run - ing home to moth - er with a shout, .....

*Refrain (tearfully.)*

You can't play in our yard a - ny more, ..... You can't play in our yard a - ny more, ... It's

*8*

all right for you, I know what I'll do, You can't play in our yard a - ny more, .....



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